



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# DOUBLE SHOT OF BOSTON

BOSTON &  
DON'T LOOK BACK



HAL • LEONARD





1. DON'T LOOK BACK
2. THE JOURNEY
3. IT'S EASY
4. A MAN I'LL NEVER BE
5. FEELIN' SATISFIED
6. PARTY
7. USED TO BAD NEWS
8. DON'T BE AFRAID



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# DOUBLE SHOT OF BOSTON

BOSTON &  
DON'T LOOK BACK

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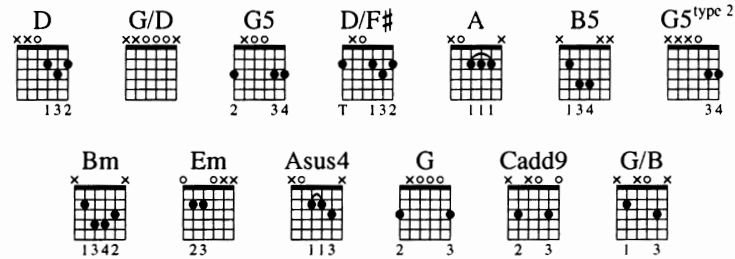
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# More Than A Feeling

Words and Music by Tom Scholz



## Intro

Moderate Rock ♩ = 110

Gr. 2: w/ Fill 1, 3rd time

Gr. 1  
(12-str. acous.)

Chords: D5, Dsus4, D, Cadd9, G/B, G

Rhy. Fig. 1

(fade in) *mf* let ring throughout

play 3 times

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1, 4 1/2 times

## Verse

Gr. 2: tacet

Chords: D5, Dsus4, D, Cadd9, G/B, G

1. I looked out this morn - ing and the sun was gone, —

turned on some mu - sic to start my day, — then lost my - self — in a fa - mil -

iar song. I closed my — eyes — and I slipped a - way. —

let ring

## Fill 1

Gr. 2 (elec.)

clean *mf* Harm. — w/ bar



**Interlude**

Gr. 3 (dist.) Am Em/G D Gr. 4 w/ Fill 2 G C Em D C5

*f* 1/2 1/2 1/2

12 12 12 (12) 10 12 (12) 10 12 10 12

Rhy. Fig. 1A  
Gtrs. 1 & 2

End Rhy. Fig. 1A

Rhy. Fig. 2  
Gtrs. 1 & 4

End Rhy. Fig. 2

The image shows musical notation for guitar parts. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff shows fret numbers for the left hand. The notation includes various rhythmic figures and fret numbers, with some parts marked as 'End Rhy. Fig. 1A' and 'End Rhy. Fig. 2'. The fret numbers are written below the staff, and some are circled. The notation is in a standard musical format with a treble clef and a key signature of one sharp.

Gtr. 3 tacet  
 G C Em D Gtr. 1 & 4: w/ Rhy. Fig. 2A, 3 1/2 times  
 G C Em D

[illegible]

see Mar - y Ann - walk a - way. I see my Mar - y Ann walk-ing a - way.

**Fill 2**  
Gtr. 4 (dist.)

The musical notation for Fill 2, Gtr. 4 (dist.) consists of two staves. The top staff is in treble clef, key signature of one sharp (F#), and 4/4 time. The first measure contains a whole rest. The second measure contains a power chord (G4 and B4) marked with an 'x' and a dynamic marking of 'mf'. The third measure contains a descending chromatic line (A4, G4, F#4, E4) marked with an 'x' and a dynamic marking of 'mf'. The bottom staff is labeled 'T A B' and contains two measures of a descending chromatic line (A4, G4, F#4, E4) marked with 'x'.

Gr. 2: w/ Fill 3  
D/F# Em7 D Cadd9 G/B G D5 Cadd9 G/B G

\*Gtrs. 1 & 2  
let ring throughout

\*Gr. 1 to right of slash in Tab.

### Verse

Gr. 2 tacet

Gr. 1: w/ Rhy. Fig. 1, 3 1/2 times

D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B G

2. So man - y peo - ple have come and gone, \_ their fac - es fade \_ as the years \_ go \_ by. \_ Yet

D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B

I still re - call \_ as I won - der on, \_ as clear as the sun \_ in the sum - mer sky. \_

let ring

### Interlude

Gr. 1: w/ Rhy. Fig. 1A

Gr. 4: w/ Fill 2

Gtrs. 1 & 4: w/ Rhy. Fig. 2, 2 times

D.S. al Coda

Am Em/G D G C Em D C5 G C Em D C5

Gr. 3

Gr. 5 (dist.)

It's

f 1/2 1/2 1/2 fdbk.

full full full fdbk.

pitch: G

Fill 3

Gr. 2

p Harm. w/ bar

TAB

12 12 12 5 7 (7)

# ⊕ Coda 1

## Bridge

Gtr. 4 tacet

Em7

Asus4 A

Asus2

A

Gtr. 2 tacet

Bm

B5

A5

G

D/F#

I see my Mar - y Ann walk-ing a - way. Hey! \_\_\_\_\_

Gtrs. 1 & 2 *mf* P.M. ————

Gtrs. 1 & 4

The bridge section consists of three staves. The top staff is the vocal melody in treble clef, key of D major, with lyrics 'I see my Mar - y Ann walk-ing a - way. Hey!'. The middle staff shows guitar parts for Gtrs. 1 & 2 (marked *mf*) and Gtrs. 1 & 4. The bottom staff is a detailed fretboard diagram for guitar, showing fingerings for various chords and melodic lines across the strings.

## Guitar Solo

Asus4

A

D

G/D G5

D/F#

A

Gtrs. 1 & 4

Gtr. 3

Gtrs. 1 & 4 (cont. in slash)

full

The guitar solo section features four staves. The top staff shows chord diagrams for Asus4, A, D, G/D G5, D/F#, and A. The second staff shows Gtr. 3 with a melodic line. The third staff shows Gtrs. 1 & 4 continuing from the previous section. The bottom staff is a detailed fretboard diagram for guitar, showing complex fingerings and techniques like triplets and bends, with a 'full' bend indicated.

D

G/D G5

D/F#

A

D

G5

B5

A

G5<sup>type 2</sup>

Gtr. 5

full

full

full

Gtr. 3

full

full

full

The final guitar solo section consists of four staves. The top staff shows chord diagrams for D, G/D G5, D/F#, A, D, G5, B5, A, and G5<sup>type 2</sup>. The second staff shows Gtr. 5 with a melodic line. The third staff shows Gtr. 3 with a melodic line. The bottom staff is a detailed fretboard diagram for guitar, showing complex fingerings and techniques like triplets and bends, with 'full' bends indicated.

D G/D Bm G/D Em G/D Asus4 A G Gtr. 3: w/ Fill 4 G5 D Em7

Gtrs. 3 & 5 (cont. in notation) Gtrs. 5 8va full Gtrs. 1, 3, 4 & 5 loco

D Gtrs. 3, 4 & 5 Cadd9 G/B G D5 Gtrs. 3, 4 & 5 tacet Gtr. 2: w/ Fill 5 Cadd9 G/B G

fdbk. pitches: D, F#

Gtr. 1 let ring throughout

**Verse**

Gtr. 1: w/ Rhy. Fig. 1, 7 1/2 times D5 Dsus4 D Cadd9 G/B G Gtr. 2 tacet D5 Dsus4 D Cadd9 G/B G

3. When I'm tired and think - in' cold, I hide in my mu - sic, for - get the day. And

D5 Dsus4 D Cadd9 G/B G D Gtr. 4 P.M. G/D Cadd9 G/B Cadd9 A

④ open ⑤ open

dream of a girl I used to know, I close my eyes and she slipped a way.

**Fill 4**

Gtr. 3

**Fill 5**

Gtr. 2

Harm. w/ bar



Gtr. 4: w/ Fill 6

Chords: Dsus2 Dsus4 D Dsus2 Cadd9 G/B D5 Dsus4 Cadd9 G/B G

Lyrics: She slipped a - way..

Gtrs. 3 & 4

### Interlude

Gtrs. 1 & 4: w/ Rhy. Fig. 3

Chords: Am Em/G D

Gtr. 3

1/2

12 (12) 10 10 12 10 10 12 (12) 10 12 10

Gtr. 5

full

12 (12) 11 11 12 11 11 12 (12) 11 12 11

**Fill 6**

Gtr. 4

hold bend

full 1/2 full

10 (10)

TAB

**Rhy. Fig. 3**

Gtrs. 1 & 4

mf let ring

End Rhy. Fig. 3

TAB

G C Em D C5 G C

Gtrs. 3 & 5

fbk.

12 (12)

pitch: G

## Coda 2

D.S. al Coda 2

Em D

It's

(12)

G C Em D G C

see Mar - y Ann \_ walk a - way.

Gtrs. 1 & 4

Em D G C

Gtr. 3: w/ Fill 7

Em D5 C5

G C Em D C5 G C Em D

G C Em D G C Em D

Repeat and Fade

Fill 7

Gtr. 3

(sustain till fade)

w/ bar

Harm.

T

A 5

B

**Words and Music by Tom Scholz**





## E

End Rhy. Fig. 2A      E5    A    E      N.C.      D5      A5      E

1. Now, if you're feel-in' kind-a low 'bout the dues you been pay - in',      fu-ture's com-in' much too \_ slow..

End Rhy. Fig. 2    Rhy. Fig. 3

let ring

The musical score is written for guitar and voice. The guitar part is in 4/4 time and key of D major. It features a melodic line with various chords and a 'let ring' instruction. The voice part has lyrics that match the song 'Slow Down'. The score is divided into measures with bar lines and includes a key signature change to D major. The guitar part includes a 'let ring' instruction and a 'N.C.' (No Chord) section. The score is divided into measures with bar lines and includes a key signature change to D major.

N.C. E A E A E N.C. D5 A5 B5

And you wan-na run but some-how you just keep on stay - in', can't de-cide on which way to go..

The musical score consists of three staves. The top staff is the vocal melody with lyrics underneath. Above the notes are chord symbols: N.C., E, A, E, A, E, N.C., D5, A5, and B5. The middle staff shows the guitar accompaniment with various chords and melodic lines. The bottom staff displays the bass line with fret numbers written below the notes.

E5/B B5

whoa. — Yeah, yeah, yeah! I un-der - stand a-bout in - de - ci - sion, — but  
(I un-der - stand a - bout

End Rhy. Fig. 3 Rhy. Fig. 4 End Rhy. Fig. 4

B5 E5/B B5

I don't care\_ if I get be - hind.\_ Peo - ple liv - ing in com - pe - ti - tion.

C#5/G# A E5 B5 E5/B B5 A5 (cont. in notation)

The musical notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro' and the time signature is 4/4. The notation includes various chords (C#5/G#, A, E5, B5, E5/B, B5, A5) and a guitar solo marked 'Gtr. 2'. The lyrics 'All I want is to have my peace of mind.' are written below the staff, with a blank line for the continuation of the phrase.

Gtr. 2: w/ Rhy. Fig. 3

**♫ Chorus**

Gtr. 2: w/ Rhy. Fig. 4, 4 times

pitch: B

## Bridge

Gtr. I tacet  
R

Gr. 1 Accel B A5 C#5 E5 B E5/B B \*Gtr. 3

*f*

\*Gtr. 3

\*pick scrapes

Gr. 3 tacet

To Coda ⊕

B E5/B B A5 C#5 E5 B E5/B B A5 C#5 B5

Take a look a - head. Take a look a - head. Yeah, yeah, yeah, yeah.

8 8 8 8 8 8 2 4 2 2 6 0 8 8 8 8 8 8 2 6 4 4

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

E

Whoa!

Gr. 4 (dist.) 8va loco

*p* *f*

fdbk.

9 (9) 2 4 2 6 4 6 4 6 4

Guitar Solo

Gr. 4 D5 A E N.C. D5 A E

Gr. 3 divisi full

Gtrs. 1 & 2 N.C. D5 8va A E N.C. loco

full full full

7 7 6 4 6 4 7 6 7 4 7 5 4 (4) 9 10 9 11 9 12 12 11 9 11 9 11

0 11 9 11 7 6 0 18 17 18 17 20 (9) 20 19 17 19 17 18 17 19 19 19 (19) 17

(9) 0 0 0 0 0 0 7 7 6 6 0 0 0 0 0 0 7 7 11 0 9 11 0 11 0





Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5

Gtrs. 3 & 4

3. Now, ev - 'ry

# Verse

Gtrs. 3 & 4 tacet

Gtrs. 1 & 2: w/ Rhy. Fig. 3

bod - y's got ad - vice they just keep on giv - in', - does - n't mean too - much to - me. -

Lots of peo - ple have to make be - lieve they're liv - in',

can't de - cide who they should be. -

Whoa!

\*pick scrapes

# Coda

Look a - head. (Ooh. - - - - -) (Ooh. - - - - -)

(Ooh. - - - - -) (Ooh. - - - - -)

### Breakdown

[illegible]

E E5/B B E5/B B C#5 A5 E B End Rhy. Fig. 6  
 Gtrs. 1 & 2 Riff A  
 Gtr. 3 *f*  
 6 4 7 4 4 4 6 7 9 6 7 6 7

Gtrs. 1 & 2: w/ Rhy. Fig. 6, till fade

C#5 A5 E B 3 End Riff A C#5 A5

4 4 4 7 4 6 7 4 6 4 6 4 7 4 4 4 6

Gtr. 3: w/ Riff A, till fade  
 C#5 A E B C#5 A5 E B End Riff B  
 Gtr. 4 Riff B

Grtr. 4: w/ Riff B, till fade  
Grtr. 5 (dist.) C#5 A5 E B C#5 A5 E B, *Play 3 Times and Fade*

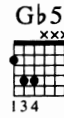
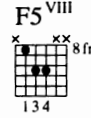
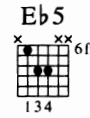
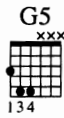
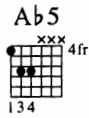
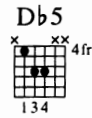
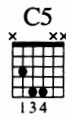
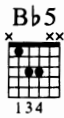
*f*

full



# Foreplay

Words and Music by Tom Scholz



## A Intro Fast Rock ♩ = 178

N.C. Riff A

\* Gtr. 1

fade in *pp*

End Riff A

\* Organ arr. for guitar.

Gtr. 1: w/ Riff A, 3 times

\* Gtr. 2

*p*

\* Organ arr. for guitar.

Gtr. 2 tacet

B $\flat$ 5

Gtr. 3 (dist.) *f*

B $\flat$ 5

Gtr. 1 *mf*

B $\flat$ 5

Diagram of a guitar pickup with a curved line above it.

Musical notation for a guitar riff in E-flat major (three flats). The melody consists of eighth notes with triplets. The fretboard diagram shows the corresponding fret numbers: 6, 8, 6, 5, 6, 8, 6, 5, 6, 8, 6, 5.

**B**

Gtr. 3 tacet

Gtr. 1

N.C.  
Riff B

Musical notation for Riff B in E-flat major. The melody features eighth notes with triplets. The fretboard diagram shows fret numbers: 6, 8, 6, 5, 10, 6, 10, 8, 5, 6, 10, 6, 8, 10, 8, 12, 10, 10.

Gtr. 2

Riff B1

Musical notation for Riff B1 in E-flat major. The melody consists of quarter notes. The fretboard diagram shows fret numbers: 1, 3, 4, 3, 1, 4, 3, 1.

Musical notation for the end of Riff B in E-flat major. The melody includes eighth notes with triplets. The fretboard diagram shows fret numbers: 8, 6, 8, 10, 8, 10, 8, 8, 10, 8, 8, 10, 6, 10, 10, 6, 10, 10, 6, 10.

Musical notation for the end of Riff B1 in E-flat major. The melody consists of quarter notes. The fretboard diagram shows fret numbers: 3, 4, 1, 1, 3, 1.

**C**

Gtrs. 1 & 2: w/ Riffs B & B1

Gtr. 2 tacet

Bb5

C5

Db5

C5

Bb5

Ab5

G5

F5

Gtr. 3

Gtr. 1

Musical notation for a guitar solo in E-flat major, marked *f* (forte). The melody features eighth notes with triplets. The fretboard diagram shows fret numbers: 0, 6, 9, 11, 9, 11, 13, 9, 13, 11, 13, 9, 13, 9, 11, 16, 11, 13, 13, 11, 14, 13, 13.

C5      D♭5      B♭5      E♭5      F5<sup>viii</sup>

11 9 11 10 11 10 6 6 11 9 6 11 | 10 9 8 10 9 8 10 9 8 10 9 8

B♭5      C5      B♭5      C5      D♭5      A♭5      D♭5      A♭5

9 6 9 11 9 8 9 6 9 11 9 8 | 10 9 10 9 8 9 10 9 10 11 9 8

D♭5      A♭5      B♭5      F5      G♭5      D♭5      E♭5      F5<sup>viii</sup>

10 9 9 11 8 9 9 6 9 8 4 6 | 6 2 2 4 1 2 3 4 3 5 1 1

**D**      B♭5      A♭5      D♭5      A♭5      B♭5      A♭5      D♭5      A♭5

11 8 9 8 9 11 13 14 8 9



Bb5 Ab5 Db5 Ab5 Bb5 Ab5 Db5 Ab5

Bb5 Ab5 Gb5 Eb5 F5<sup>VIII</sup> 1. Bb5

2. [E] Freely ♩ = 110

Bb5 C5 C5

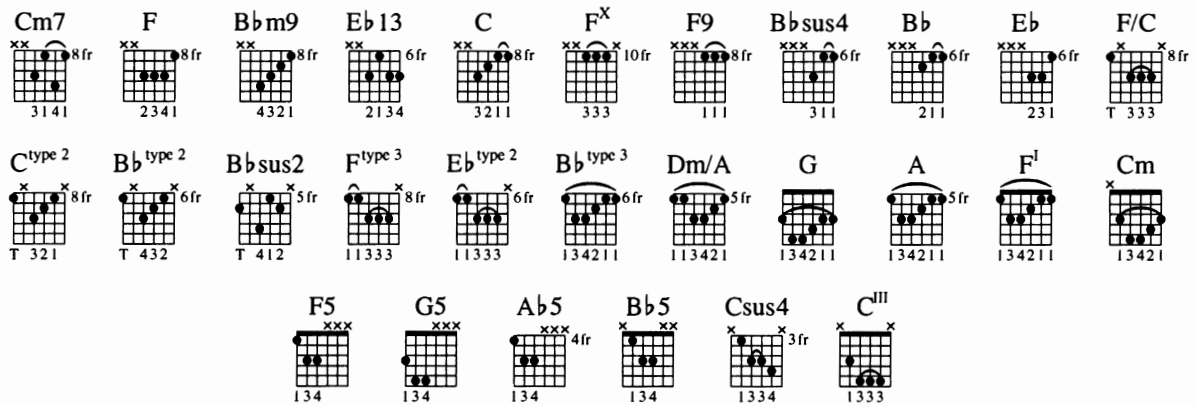
*rit.* \* let ring throughout

\* Organ plays C pedal.

C5 C5 C5 segue into "Long Time"

# Long Time

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## Intro

### Free Time

\* (segue from "Foreplay")

Moderate Rock ♩ = 118

Chord progression: Cm7, F, Bbm9, Eb13, C

† Gtr. 2 *p*

Gtr. 1 (dist.)

*pp* pick slides (w/ heavy echo & reverb)

*pp* (fade in) (echo off) *mf*

† Organ arr. for guitar.

\* Beginning at 1:57

\*\* Chord is sustained for approx. 5 sec. before bass drum enters, establishing time (at 2:22).

Gtr. 2: w/ Rhy. Fig. 1, 3 times

Chord progression: F<sup>x</sup>, F9, Bbsus4, Bb

Rhy. Fig. 1

End Rhy. Fig. 1

full

16 16 (16) X 13 13 15 15 13 15 15 15 (15) 13 15 15 13 13 10 18

Chord progression: F<sup>x</sup>, F9, Bbsus4, Bb, F<sup>x</sup>, F9

8va

loco

full

17 18 20 20 (20) 20 17 18 17 18 17 18 20 17 18 18 8 13 13 13 13 15 15

# Verse

Gtr. 2: w/ Rhy. Fig. 1, 5 times

Gtr. 1 tacet

B $\flat$ sus4 B $\flat$  F $^x$  F9 B $\flat$ sus4 B $\flat$  F $^x$  F9

1. It's been such a long time, \_\_\_\_\_ I think I should be go - ing, \_\_\_\_\_ yeah...

full 15 full 15 dim.

B $\flat$ sus4 B $\flat$  F $^x$  F9 B $\flat$ sus4 B $\flat$  F $^x$  F9

Uh, time does - n't wait for me, \_\_\_\_\_ it keeps on roll - ing, \_\_\_\_\_

B $\flat$ sus4 B $\flat$  F $^x$  F9 B $\flat$ sus4 B $\flat$  F $^x$  F9

Sail on, \_\_\_\_\_ on a dis - tant high - way, \_\_\_\_\_ yeah...

Gtrs. 1 & 3 (dist.) Rhy. Fig. 2

Gtr. 1 + 8va

Gtr. 3 A.H. T

B $\flat$ sus4 B $\flat$  E $\flat$  F $^x$  F9 B $\flat$ sus4 F $^x$  F/C C $^{\text{type 2}}$

I've got to keep on \_\_\_\_\_ chas-in' a dream, \_\_\_\_\_ I've got to be on my \_\_\_\_\_ way. \_\_\_\_\_

Gtrs. 1 & 3 loco

Gtr. 1 + 8va

Gtrs. 1 & 3 loco

Gtr. 3 A.H. T

F/C C type 2 Bb type 2 Bbsus2

End Rhy. Fig. 3 Rhy. Fig. 4 Gtr. 2 tacet F type 3 Eb type 2

Gtr. 4 (acous.)

Wish there was some-thing, I could say.

End Rhy. Fig. 2

P.M. - - - -

Gtrs. 1 & 3 tacet Bb type 3

End Rhy. Fig. 4

Gtr. 4: w/ Rhy. Fig. 4 F type 3 Eb type 2 Bb type 3

Well, I'm

## Chorus

Gtr. 4: w/ Rhy. Fig. 4, 3 times

F type 3 Eb type 2 Bb type 3 F type 3 Eb type 2 Bb type 2

tak - in' my time, \_ I'm just a mov-in' on. \_ You'll for - get a - bout \_ me af - ter I've been gone. \_ And I

F type 3 Eb type 2 Bb type 3

Gtr. 4 F type 3 Eb type 2 Dm/A

take what I find, \_ I don't \_ want no more. \_ It's just out-side of your front door. \_

(Ooh, \_ ooh. \_)

## Half-Time Feel

To Coda ⊕

G G A Bb type 2

Ah, yeah, yeah! (Ooh. \_ It's been such a long time, it's been such a

Gtrs. 1, 2 & 3

# End Half-Time Feel

## Guitar Solo

Gr. 2: w/ Rhy. Fig. 1, 4 times

Gr. 3: w/ Fill 1

Gr. 4: tacet

Bb type2 F<sup>x</sup> F9 Bbsus4 Bb

long time!

Gr. 1 rake -

10 12 10 10 12 10 10 10 10 10 12 10 10 12 10 12 12 (12)

F<sup>x</sup> F9 Bbsus4 Bb F<sup>x</sup> F9

Woo!

8va loco Gr. 6 (dist.) Gr. 6 8va

A.H. full 10 13 13 13 13 13 (13) 10 12 10 12 10 12 10 12 (10 12) 10 17 20 18 17 20 18 17 20 18 17 20 18 17 20 18 17 20 18 17 20 18 17

Bbsus4 Bb F<sup>x</sup> F9 Bbsus4 Bb

2. Well, I get so

8va loco grad. release full w/ bar 1/2 (16)

20 18 17 20 18 17 full 22 15 15 15 15 15 (15) 14 14 16

Fill 1

Gr. 3

8va

A.H.

T

A 10 10 (22)

B 8



# Verse

Gtr. 2: w/ Rhy. Fig. 1, 5 times

Gtr. 6 tacet

lone - ly when I am with - out you.

w/ bar  
(16)

But in my mind, deep in my mind, I can't for - get a - bout you, woah.

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 3

Good times and plac-es that re - mind me, yeah. I'm

try - in' to for - get your name and leave it all be - hind me. They're com - ing back to

Gtr. 4: w/ Rhy. Fig. 4, 2 times

*D.S. al Coda*

find me. Well, I'm

## Coda

### Guitar Solo

Gtr. 2 tacet

long time!

(Gtrs. 2, 3 cont. in slash)

*f* full

w/ bar

grad. bend

2 1/2

Cm Eb type 2 Bb type 3 F F<sup>1</sup> Rhy. Fig. 5 Cm Eb type 2 Bb type 3 F

F<sup>1</sup> Cm Eb type 2 Bb type 3 F<sup>1</sup> Gtrs. 3 & 4: w/ Rhy. Fig. 5 End Rhy. Fig. 5

\* Slide down stg. while trilling, maintaining 1 1/2 step interval between notes. (Or dive w/ bar).

Cm Eb type 2 Bb type 3 F<sup>1</sup> Cm Eb type 2 Bb type 3

Cm Eb type 2 Bb type 2 N.C. F<sup>1</sup> Cm Eb type 3 Bb type 3

Gtrs. 3 & 4: w/ Rhy. Fig. 5, 1st 2 meas.

F<sup>1</sup> Cm Eb type 2 Bb type 3 F<sup>1</sup> F5 G5

pitch: C

Gr. 2: w/ Fill 2, 2 times

Gr. 2: w/ Fill 3

Ab5 F5 G5 Ab5 Bb5 Csus4 C<sup>III</sup>

Yeah, \_\_\_\_\_ hey! \_\_\_\_\_

w/ bar depress grad. w/ bar

6 4 0 4 (4) 6 4 10 8

### Verse

Gr. 4 tacet

Gr. 2: w/ Rhy. Fig. 1, 5 times

F<sup>x</sup>

F9

Csus4 C<sup>III</sup> G5 Bb5 Csus4 C<sup>III</sup>

3. It's been such a long time, \_\_\_\_\_

8va loco

w/ bar w/ bar

1 3 0 0 (3) 3 1

Bbsus4 Bb F<sup>x</sup> F9 Bbsus4 Bb F<sup>x</sup> F9

I think I should be go - ing, yeah. \_\_\_\_\_ Uh, time does-n't wait for me, .

Gr. 1 (a) (a)

Gr. 3 fdbk. P.H.

(3) 2 0

### Fill 2

\* Gr. 2

T 6 6 8 6 6

A 6 6 6 9 6

B 6 6 6 6 6

\* Keyboard arr. for gtr.

### Fill 3

\* Gr. 2

T 8 8 8 8 8 8

A 10 9 10 9 10 10

B 8 8 8 8 8 8

\* Keyboard arr. for gtr.